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ABSTRACT

A project was conducted to enhance the vocational training program of approximately 300 students enrolled in carpentry/general building construction, electrical/electronics, and cosmetology courses by introducing them to possible career opportunities available in the technical theater field. The program was conducted through Somerset County and Mercer County vocational-technical schools in New Jersey. A part-time project director was selected for the six-month program, and a series of three workshops were given to introduce vocational teachers to the technical theater craftspersons participating in the project, to plan jointly the student workshops, and to identify methods of introducing training in these areas into their curricula. Following the teacher workshops, a two-day orientation session was held for interested students. Approximately 180 students participated in an intensive, five-day "hands-on" skills building workshop in one of three areas: set design and construction, audio and lighting technical work, or makeup. Evaluation of the project produced some changes, such as the shortening of some of the hands-on workshops from the planned five days to better accommodate the students' schedules and plans to shorten the orientation session from two days to one to hold students' interest better. The project was considered valuable by the instructors, teachers, and those students who were interested in the field, although the project did not hold the attention of those students with less interest. (KC)

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FINAL REPORT

OF

TECHNICAL THEATRE PROJECT

1984-85

Somerset County Vocational and Technical Schools
Vogt Drive
Bridgewater, New Jersey 08807
(201) 526-8900

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Project Director
George Meyer
Superintendent of Schools

CE042446

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Project Duration: January 1, 1985
Beginning Date

June 30, 1985
Ending Date

The Contractors undertaking this project were encouraged to express fully their judgments in professional and technical matters. Points of view or opinions do not, therefore, necessarily represent official funding agency positions or policies.

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FUNDED UNDER SECTION _____ OF P. L. 94-482

PROJECT TITLE: TECHNICAL THEATRE PROJECT

LEGAL NAME OF APPLICANT DISTRICT, INSTITUTION OR AGENCY: SOMERSET COUNTY VOCATIONAL-TECHNICAL SCHOOL

ADDRESS: VOGT DRIVE

BRIDGEWATER, NJ ZIP CODE: 08807

PROJECT DIRECTOR: GEORGE MEYER

TELEPHONE NUMBER: 201 - 526-8900
(Area Code)

ABSTRACT

DESCRIPTION OF PROJECT

This project proposes to enhance the vocational training program of some 300 students enrolled in carpentry/general building construction, electrical/electronics and cosmetology at Somerset County Vocational-Technical Schools and Mercer County Vocational-Technical Schools by introducing them to possible career opportunities available in the Technical Theatre field.

1. To increase the knowledge of students enrolled in carpentry/general construction, electrical/electronics, and cosmetology to careers related to their area of specialization found in the theatre.

2. To broaden the skills of selected vocational students enrolled in the carpentry/general building construction, electrical/electronics, and cosmetology by providing a "hands-on" workshop in set construction, the work of audio and lighting technicians and make up artists.

3. To provide vocational teachers with a series of three workshops conducted by technical theatre craftpersons to introduce the special skills of their craft, jointly plan the student workshops and identify methods of introducing training in these areas into their curricula.

Following the career orientation activities, approximately 180 students will participate in an intensive five day "hands-on" skills building workshop in one of the following areas: set design and construction, audio and lighting technical work, or make up.

To accomplish the named objectives, the Somerset County Vocational-Technical Schools will employ one ½ time project coordinator who will plan and execute all project activities.

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INTRODUCTION

Problem and Need

Vocational schools across the country have often been criticized for the narrowness of their course offerings. Many have said that adolescents are forced to make career choices before they have had an opportunity to explore many of the thousands of occupations that are available to them. One answer to this criticism is to provide a cluster approach to occupational training. This approach emphasizes the gaining of entry level skills in a number of related occupations rather than the acquisition of more specific skills in one particular occupation.

It was the purpose of this project to expose those secondary school students enrolled in such courses as carpentry or general building construction, electrical/electronics and cosmetology to occupations found within the general job category known as technical theatre. More specifically, these students would be exposed to such careers as set and prop construction, audio or lighting design and construction, and makeup design.

Objectives

To implement an introduction to vocational opportunities in the career field of technical theatre for vocational students enrolled in related areas such as carpentry/general construction, electrical/electronics, and cosmetology.

Related Research

For the past six years, the state of Connecticut has been conducting a program called Drama Tech in Connecticut's vocational-technical high school system. It is the purpose of this program to provide vocational-technical "high school students and teachers with knowledge of the theatre process - Demonstrating ways that the arts and crafts of the theatre can enrich the student's school experience and open up new career opportunities." This program is currently operating in Connecticut's 17 vocational-technical schools. Through a series of workshops, demonstrations, performances, field trips and special consultations, this program have expanded " the awareness of ways that technical school resources, particularly skills in cosmetology, building, fashion design, and the electrical trades, can be applied in new ways to theatre and theatre-related projects and eventual careers."

At the North Carolina School of the Arts, is a division of Theatre, Design and Technical Production. While this program is open primarily to college students, gifted high school students may be admitted. Students gain experience in both conceptual and technical skills and may concentrate in one of five areas: scenic, costume, lighting design, stage management and technical production. Dirk Dawson, Director of Admissions at this member institution of the University of North Carolina reports, "almost 100% employment of our D & P graduates."

Elements of the design of this program were patterned after these very successful programs.

Procedures

Somerset County Vocational-Technical Schools (SCVTS) served as the LEA for this project and, as such, was responsible for the fiscal management and overall control of the project. An advisory committee was selected consisting of Dr. Frank Erath, Chairperson of Mercer County Vocational-Technical Schools' (MCVTS) Advisory Council to the Performing Arts and a professor at Trenton State College, as Chairperson; with Don Evans and James Freda representing Mercer and Garaldine Borrelli-Shea, Barbara Cohen and T.J. Moskalski representing Somerset. SCVTS and MCVTS were appointed co-directors of the project. These co-directors, in close collaboration, identified and recommended the hiring of a project coordinator. Mr. Alfred E. Ericson, Jr. (appendix 1) was selected as the project coordinator and was responsible for all activities as identified in the job description (appendix 2). The project coordinator identified and, in conjunction with the project co-directors, recommended for employment the technical theatre craftspeople capable of conducting the necessary workshops for the vocational-technical students and their instructors. These three craftspersons completed the staffing of the project as shown in the Organizational Chart (appendix 3). Mr. Bill Hoover (Appendix 4) was selected as the Set Design and Construction craftsperson. Mr. Larry Capo (Appendix 5) was chosen as the Makeup Artist. The Lighting/Sound craftsperson selected was Mr. Bruce Kahle (appendix 6).

The workshops consisted of a two day career orientation workshop in which the craftsperson explained the nature of the work, noted career opportunities and provided a demonstration of the skills required to perform the job. This career orientation was provided on different occasions to students enrolled in carpentry/general building construction, electricity/electronics, and cosmetology at SCVTS and both centers of MCVTS. In all, some 200 students were involved in this activity.

During the initial meetings with the principals and teachers, it was indicated to Mr. Ericson that not all the schools felt the program would be beneficial to only the seniors. Also, as the program started so late in the school year, many seniors were already out in various work programs and unavailable to the project. Consequently, the project reached students in all levels of the high school as per each instructor's recommendations and requests.

Technical Theatre Knowledge and Interest Questionnaires (appendices 7,8,9) were prepared by each craftsperson in their individual area of expertise. These were administered by the school instructors prior to the Lecture/Orientation sessions. The same questionnaire was given to the students at the conclusion of the lectures. The Project Coordinator used the comparative knowledge/interest scores to determine his choices for those students selected for the "hands-on" workshops. Those names and any additional recommendations from each shop teacher were discussed and narrowed down to the number deemed applicable for each workshop.

Additionally, the "Five Day" workshops were molded into various time frames to accomodate the most beneficial experience available with each of the professional craftspersons, and to interfere in the least possible manner with the students' regular schooling.

Mr. Bill Hoover began the carpentry lectures on April 15th at the Assumpink Center, and the Sypek Center on April 16th. The "hands-on" workshop was scheduled for April 18, 19 and 20 in combined sessions at Mercer County Community College's Kelsey Theatre during which time the students assisted in scenery construction for a production of Cactus Flower. Those students additionally were offered production experience on the show during the first week of May. The carpentry lectures at Somerset County Vocational

High School were scheduled for May 6th and 7th, with the workshops on May 8, 9, and 10. Those students built stock scenery for use at the high school in both the dance and drama programs.

The Cosmetology demonstration lectures began at Somerset County Vocational High School on March 20 and 21. Mr. Larry Capo spoke at the Sypek Center April 18 and 19 and at the Assunpink Center April 22 and 23. The demonstrations utilized students in cosmetology classes as models on which various stage makeup techniques were applied. The "hands-on" workshops took place in May, with two days at each school. Interested students were sleected to learn the techniques which were demonstrated in the orientations. Only two days were allotted due to the students' required course work in their regular classes.

The Stage Lighting orientation sessions at SCVTS and the Sypek Center of MCVTS were on February 25 and 26. The lectures for the Assunpink Center were completed on February 28 and March 1. The instructor, Mr. Bruce Kahle, spoke to a total of 75 students at the three schools involved, but only 13 students were selected to participate in the "hands-on" workshops for safety reasons. During the "hands-on", these students assisted Mr. Kahle in lighting the Tri-County Dance Festival, both at Somerset County Vocational-Technical High School and at Kelsey Theatre in Mercer County (appendix 10). The project received very positive publicity during this phase through an article by Stephen Redshaw in the March 10, 1985 Star Ledger (appendix 11). This article was instigated by the press release (appendix 12) prepared by Mr. Ericson.

As the conclusion of the project, the questionnaire results, shop teachers' comments and craftspersons recommendations and evaluations were all used to evaluate the procedures, individual instructors' effectiveness, and the project's results as a whole.

Findings

The scores on all of the Knowledge and Interest questionnaires in the three areas have been averaged and charted by school. The scores on the knowledge section of each test are a percentage based on 100%. The interest quotients are a number on a scale from 1 to 10, showing a relative interest in the area, with 10 being the highest amount of interest. These figures are separated into two categories denoted as "Pre-Test" and "Post-Test," indicating levels of knowledge and interest prior to and after the orientation lectures respectively.

These scores are recorded on Table 1, with averages done for each area and a final average for the project as a whole.

Interpretations of Findings

When the averaged scores on the Knowledge and Interest Questionnaires are compared, several similarities become apparent in all three craft areas.

The average post-test score on the Knowledge section increased from the pre-test scores, indicating that the students' basic knowledge of technical theatre in their craft area was improved. The relative comparison of the test scores in the three craft areas only indicates that the carpentry test was more difficult. The interest quotients, on the other hand, decreased in the post-test in all three areas. This has been attributed to the orientation lectures dispelling the illusion of theatre being "fun and games." The revaluation that the technical areas of theatre are work, and not particularly glamorous, seemed to cause many students to lose interest.

When specific student's questionnaires are compared, the general trends were not always the norm. In most cases in which a student's interest quotient remained high, the knowledge score usually made a dramatic increase in the post-test. The students with a low interest quotient did poorly on both the pre-test and post-test, which attributes to the averaged scores not improving dramatically. This was usually reflected in students showing inattentiveness or even hostility toward the orientation. Peer pressure seemed to affect these scores as well, particularly in the carpentry and electrical sessions. During the second day of the orientations, the students attention span and interest were noticeably decreased. They seemed to resent being taken away from their normal course of study for that length of time. The carpentry instructor at Assunpink Center requested the orientation be compressed into a one day session. Mr. Hoover condensed his lecture accordingly, and it is noted that the interest level increased in that school.

TABLE I

	# Students	Pretest Knowledge Average Score	Pretest Average Interest Quotient	Post-Test Knowledge Average Score	Post-Test Average Int. Quotient
CARPENTRY					
Sypek	13	7.7	3.9	36.9	2.8
Assunpink	16	10	4.3	26.3	4.6
Somerset	7	11.4	3.3	42.8	2.3
Total/Average	36	9.7	3.8	35.3	3.2
ELECTRICAL					
Sypek	8	43.6	7.5	72.1	7
Assunpink	48	41.7	6	67.6	4.9
Somerset	19	57	7.4	55	7.7
Total/Average	75	47.4	7.0	64.9	6.5
COSMETOLOGY					
Sypek	24	64.9	7.5	66	7.4
Assunpink	34	43.8	7.2	71.3	7.7
Somerset	17	36	8.4	63	7.6
Total/Average	75	48.2	7.7	66.8	7.6
TOTALS	186	35.1%	6.2	55.7%	5.8

Dissemination Activities

Initially, press releases (appendix 12) were sent out by the SCVTS and MCVTS. This generated a story in the Star Ledger (appendix 11), which receives wide distribution throughout the state. Additionally, an informational handout (appendix 13) was preapred and distributed by Mr. Ericson at the New Jersey Vocational Education Association Convention at Parsippany, New Jersey on February 28.

At the conclusion of the project, a pamphlet (appendix 14) was preapred and printed (appendix 14). This pamphlet will be used as a mailing by both SCVTS and MCVTS to promote the pilot program to other schools throughout the state. It is expected that this will generate positive response and that the program will hopefully be instigated to some degree in other parts of the state. Mr. Ericson has offered his services and the services of his lecturers, when available, to travel to other schools to present any or all of the orientations on an honorarium basis that each school would be responsible for supplying. It is felt that this will open up future possibilities to expand various performing arts programs into an integrated vocational training in Technical Theatre within the vocational education environment.

Sex Bias and Sex Role Stereotyping

SCVTS and MCVTS are equal opportunity employers and do not practice discrimination in any of their hiring practices.

Enrollment at both institutions is open to students of either sex, and since this project recruited students from existing programs, the same sex fair enrollment criteria were utilized.

All project documents were reviewed for sex fair language and intent by the systems affirmative action officer.

Conclusions and Recommendations

Due to the experimental nature of this venture, it is recognized, and was expected, that there would be both positive and negative aspects to the program. Additionally, changes in the implementation due to the individual schools and instructors was both necessary and anticipated.

The actual orientation sessions started much later in the school year than originally proposed because of revisions made in the grant which delayed the actual hiring of the coordinator and instructor craftspersons. This created a problem meeting with senior students because by late in the school year, many vocational tech seniors are already involved in on-the-job training. Consequently, the program reached students ranging from from 9th to 12th grade levels. It seemed that the 11th and 12th grade students were most receptive to the program. The younger students generally did not have a maturity level which let them appreciate the opportunity they were exposed to.

The project guidelines called for two-day orientation sessions. This proved to be a problem for the students, instructors and craftspersons. The students, generally, did not have an interest level which supported a two-day attention span. A one-day orientation would be much more satisfactory and less disruptive to the regularly scheduled curriculum of the vo-tech instructors. Additionally, the craftsperson involved would be able to condense his material into a less technical framework that would be of more general interest. The use of visual aids proved to be a great help; but when the discussions became too technical, the students lost interest. It would be better to stir a healthy interest than to try and impart so much knowledge as to confuse and alienate the vo-tech students. The purpose, after all, was not to change the students' career motivations, but merely to make them aware of the opportunities in technical theatre that would be available to them with the craft skills they were learning in vocational training.

The five day "hands-on" practical application proved to be the most cumbersome aspect of the project. Luckily, in both the electrical and carpentry areas, some of the students were able to participate in actual theatre experiences through productions the professional craftspersons were involved in. A full five days was not possible due to the inordinate amount of time the students would be away from their normal studies. Also, logistically, it proved difficult to get students to the theatre involved when the vo-tech did not have an on-campus facility. The number of students who could be appropriately supervised proved to be much less than initially proposed in the grant. Also, there were not enough interested students to meet the expected participation levels.

On the whole, the Technical Theatre Project was quite successful, receiving positive feedback from students, instructors, school administrators and the craftspersons themselves. This bringing together of professional theatre personnel with students and teachers from the vocational-technical schools to examine ways that theatre and its related art forms can serve the technical curriculum has expanded the awareness of how technical school resources can be applied in new ways to theatre and potential careers.

Appendix 1

VITAE CURRICULUM

Alfred Eugene Ericson, Jr.
254 Ashmore Ave.
Trenton, New Jersey 08611

Age: 36
Marital Status: Single
Phone: (609) 695-8176

EDUCATION

M. F. A.	Theatre Design (Total)	University of Mississippi	1979
---	Theatre Course Work	Florida Junior College	1976
B. S.	Analytical Management	U. S. Naval Academy	1971

PROFESSIONAL EXPERIENCE

Design

Setting & Lighting	Il Trovatore	Atlanta Repertory Opera Company	1984
Setting & Lighting	Madame Butterfly	Atlanta Repertory Opera Company	1983
Setting & Lighting	Die Fledermaus	Shoestring Opera Company	1983
Setting & Lighting	Pinochio	Center for Puppetry Arts (Atlanta)	1983
Setting & Lighting	Hecuba	Emory University	1983
Setting & Lighting	Everyman	Emory University	1983
Costumes	Harlem Nocturne	Atlantis Productions	1983
Total	Chapter Two	Emory University	1982
Total	Black Coffee	Emory University	1982
Total	Lunch Hour	Emory University	1982
Total	Dark At The Top Of The Stairs	Emory University	1982
Lighting	Gondoliers	Southeastern Savoyards (Atlanta)	1982
Setting & Lighting	Tosca	Shoestring Opera Co.	1982
Total	The Fantasticks	Emory University	1982
Setting & Costumes	The Best Of Hollywood	Atlantis Productions	1982
Total	Dark Of The Moon	Emory University	1981
Setting & Lighting	The Elixir Of Love	Shoestring Opera Co.	1981
Total	From Harlem To Broadway	Atlantis Productions	1981
Lighting	Arsenic And Old Lace	Flat Rock Playhouse	1981
Lighting	Philadelphia Story	Flat Rock Playhouse	1981
Lighting	A Flea In Her Ear	Flat Rock Playhouse	1981
Total	The Fourposter	Emory University	1981
Total	The Prisoner Of 2nd Avenue	Emory University	1981

Total	Any Wednesday	Emory University	1981
Total	Bus Stop	Emory University	1981
Total	The Mousetrap	Emory University	1981
Total	Picnic	Emory University	1981
Total	Cat On A Hot Tin Roof	Emory University	1981
Lighting	Pirates Of Penzance	Southeastern Savoyards (Atlanta)	1981
Setting & Lighting	Cavaleria Rusticana & Gianni Schicchi	Shoestring Opera Co.	1981
Costumes	The Best Of Broadway	Atlantis Productions	1981
Lighting	The Mikado	Southeastern Savoyards	1980
Setting	A Life In The Theatre	Alliance Theatre	1980
Setting	Visions (American Premier)	Alliance Theatre	1980
Lighting & Costumes	Noyes Fludde	Unified Arts Council of Georgia	1980
Total	A Streetcar Named Desire	University of Mississippi	1979
Total	Vanities	Montgomery Little Theatre	1979
Setting	Babes In Toyland	Jackson Ballet	1979
Setting & Lighting	A Moon For The Misbegotten	University of Mississippi	1977

Directing

Liars	Atlanta New Play Projects	1984
The Fantasticks	Emory University	1982
Cat On A Hot Tin Roof	Emory University	1981
Godspell	Emory University	1980

Acting

Beale	Liars	Atlanta New Play Projects	1984
Sir Claud	Black Coffee	Emory University	1982
Alan Baker	Come Blow Your Horn	University of Mississippi	1978
Ab Snopes	The Life And Works of William Faulkner	ETV Film Documentary	1977
Jester	Once Upon A Mattress	Oxford Little Theatre	1977

James Tyrone	A Moon For The Misbegotten	University of Mississippi	1977
Sky Masterson	Guys And Dolls	Orange Park Players	1976
Major Andre	Andre	Florida Junior College	1975
Lt. Cable	South Pacific	U.S. Naval Academy	1971
Matt	The Fantasticks	Bay Repertory Co..	1969-1971

Teaching

1977 - 1979	University of Mississippi - Theatre Production Technique; Technical Theatre Practice; Advanced Technical Theatre Practice; Interpersonal Communications; Basic Stagecraft.
1980 - 1983	Emory University - Theatre Production Techniques; Technical Theatre Practice; Basic Stagecraft.

Appendix 2

SOMERSET AND MERCER COUNTY VOCATIONAL TECHNICAL SCHOOLS

JOB DESCRIPTION

TITLE: Part-time Coordinator-Technical Theater Project.

QUALIFICATIONS:

1. Possess administrative skills in the area of budgeting, program development, selection and supervison of personnel.
2. Possess knowledge of technical theater operations and technical theater personnel.
3. Such alternatives to the above qualifications as the Board may find appropriate and acceptable.

REPORTS TO: Supervisor/Coordinator, Performing Arts, Somerset County Vocational Technical Schools and Mercer County Vocational Technical Schools.

SUPERVISES: All consultants associated with the Technical Theater Program.

JOB GOALS: To use leadership advisory and administrative skills so as to promote the educational development of students enrolled in the Technical Theater Program.

ADMINISTRATIVE RESPONSIBILITIES:

1. Plans, organizes, controls and evaluates all aspects of the Technical Theater Program.
2. Maintains liaison with vocational school districts and other appropriate agencies.
3. Maintains cooperative relationship with both Somerset and Mercer County Vocational staff and administration.
4. Monitors and manages expenditures of the Technical Theater budget.
5. Develops and maintains appropriate records and report forms for staff and students.
6. Completes and submits necessary, state and federal reports.

STAFF MANAGEMENT:

1. Plans for the recruitment and selection of appropriate staff.
2. Schedules instructional staff and insists on adequacy of planning and preparation for each class in the Technical Theater Program.
3. Evaluates staff competency and performance through appropriate supervisory techniques.

CURRICULUM/ INSTRUCTION:

1. Plans for the development and evaluation of appropriate courses of study.
2. Assists staff in the selection of appropriate instructional materials.
3. Serves as resource teacher in areas where expertise is needed.

...ps procedures for in house student recruitment via ...views and other related activities.

...elects, schedules and counsels students based on their individual needs and talents.

3. Recommends special resource materials and/or instructional activities to meet the individual needs of students.

...ordinator of the Technical Theater Program is also responsible for the ... and completion of any/all special assignments as requested by the ...ator/Supervisors of the Performing Arts programs.

TERMS OF EMPLOYMENT: Part-time twelve [12] month year.

EVALUATION: Performance will be evaluated in accordance with the evaluation procedures established by Board policy.

DATE ADOPTED: _____

_____
Carolyn A. Jones, Board Secretary

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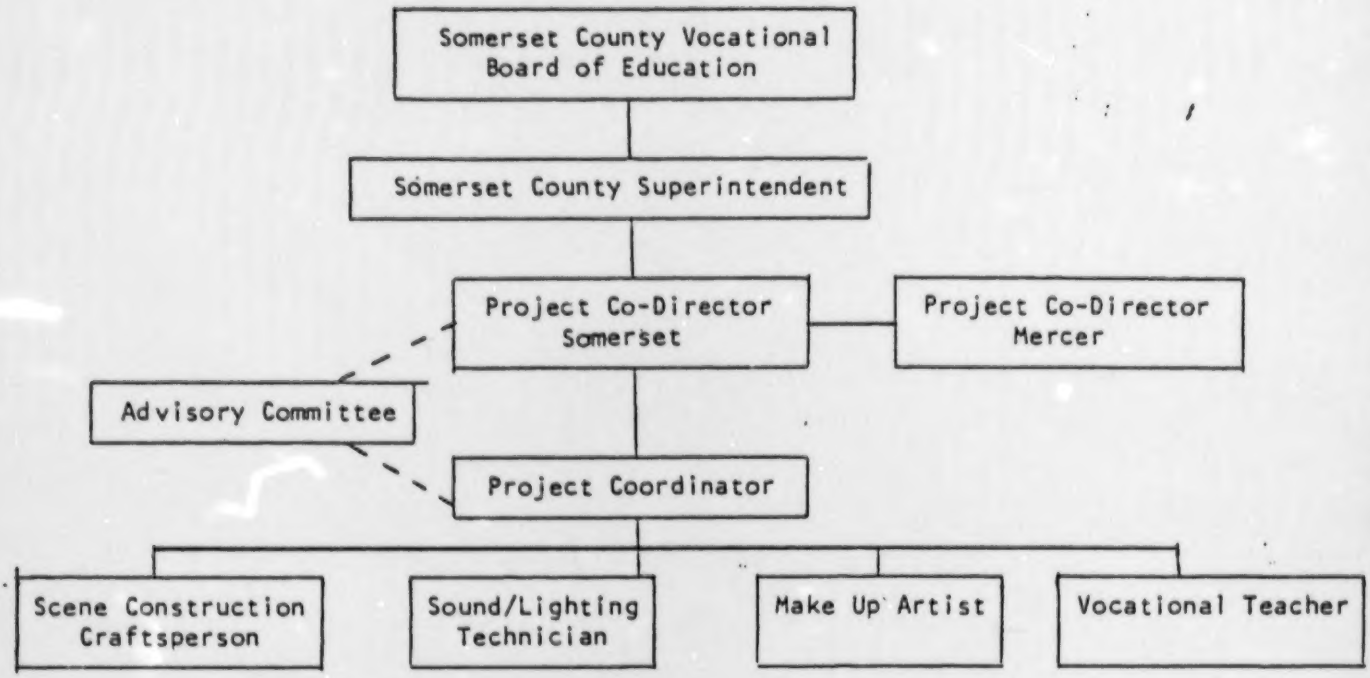
Appendix 3

PROJECT ORGANIZATIONAL CHART:



Appendix 4

BILL HOOVER

254 Ashmore Avenue
Trenton, NJ 08611
(609) 695-8176

EDUCATION/TRAINING

1984 University of Mississippi, Oxford, MS
M.F.A. Music/Theatre May, 1984

1982 University of Mississippi Summer Showcase

1975 Jacksonville State University, Jacksonville, AL
B.S. degree awarded December, 1975

1973 Pennsylvania State University Festival Theatre

1972 University of Wisconsin - Milwaukee - attended two years

TEACHING EXPERIENCE

Mercer County College - Instructor
- Stagecraft
- Play production
- Musical Theatre
- Acting/Directing

Somerset & Mercer County Vo-Tech Schools - Guest Lecturer
- Performing arts
- Stage design & carpentry

University of Mississippi - Graduate Instructor
- Production Studies
- Acting
- Interpersonal Communication

University of Wisconsin - Milwaukee - Teaching Assistant
- Production Lab
- Introduction to Stagecraft

DESIGN

1985	Charlotte's Web	Scenic and Lighting	Mercer Co. College
1985	Company	Scenic and Lighting	Mercer Co. College
1984	Romeo & Juliet	Scenic and Lighting	Mercer Co. College
1984	Beauty & the Beast	Scenic and Lighting	Mercer Co. College
1983	Oklahoma	Scenic and Lighting	Mississippi
1983	Romantic Comedy	Scenic and Lighting	Mississippi
1983	Hansel & Gretel	Scenic and Lighting	Mississippi
1983	Camelot	Assistant Scenic	Mississippi
1983	God's Favorite	Assistant Scenic	Mississippi
1982	Chicago	Assistant Scenic	Mississippi
1980	Cactus Flower	Assistant Scenic	Annistor. Community Theatre (A.C.T.)
1977	The Time of Your life	Assistant Scenic	A.C.T.
1972	Livin de Life	Scenic	Wisconsin
1972	The Tavern	Assistant Scenic	Wisconsin
1972	Oh Dad, Poor Dad	Scenic	Wisconsin
1972	Arcade	Scenic and Lighting	Wisconsin
1971	Lovers	Scenic and Lighting	Wisconsin
1971	Private Ear	Scenic	Wisconsin

TECHNICAL DIRECTION

1984	A Doll's House	Mississippi
1984	Midsummer Night's Dream	Mississippi
1983	Hansel & Gretel	Mississippi
1983	Oklahoma	Mississippi
1983	U.S.A.	Mississippi
1982	Androcles and the Lion	Mississippi
1981	Fantastiks	A.C.T.
1980	Sondheim Celebration	Calhoun County Chamber of Commerce
1980	Man of LaMancha	A.C.T.
1978	Send Me No Flowers	A.C.T.
1977	Kiss Me Kate	A.C.T.
1972	Words Upon the Window Pane	Wisconsin
1972	Livin de Life	Wisconsin
1972	Arcade	Wisconsin
1971	Thurber Carnival	Wisconsin
1971	Lovers	Wisconsin
1971	The Serpent	Wisconsin
1970	Comings and Goings	Wisconsin
1970	Spoon River Anthology	Wisconsin

PRODUCTION SUPERVISION
(Assistant Technical Director/Shop Foreman/Master Carpenter)

1984-85	Technical Director/Cultural Events Series	Mercer Co. College
1984	Mister Roberts	Mississippi
1983	Children of a Lesser God	Mississippi
1983	Talley's Folly	Mississippi
1983	Joseph and the Amazing Technicolor Dreamcoat	Mississippi
1982	Light Up The Sky	Mississippi
1982	Pippin	Mississippi
1982	Pirates of Penzance	Mississippi
1982	The Night Thoreau Spent in Jail	Mississippi
1981	Look Homeward Angel	A.C.T.
1980	Sherlock Holmes	A.C.T.
1977	Harvey	A.C.T.
1973	House of Blue Leaves	Penn State
1973	Most Happy Fella	Penn State
1973	Anything Goes	Penn State
1973	Merton of the Movies	Penn State
1972	One Flew Over the Cuckoo's Nest	Wisconsin
1972	Man of LaMancha	Wisconsin
1972	Marat/Sade	Wisconsin
1972	All that Fall	Wisconsin
1971	Hamlet	Wisconsin
1971	Serjeant Musgrave's Dance	Wisconsin
1970	Tamburlaine the Great	Wisconsin
1970	Life is a Dream	Wisconsin

STAGE MANAGEMENT

1981	Death of a Salesman	Mississippi
1972	Man of LaMancha	Wisconsin
1972	The Tavern	Wisconsin
1971	Serjeant Musgrave's Dance	Wisconsin
1970	Tamburlaine the Great	Wisconsin

ACTING

1984	Mister Roberts	Doc	Mississippi
1983	Joseph and the Amazing Technicolor Dreamcoat	Potiphar/Simeon	Mississippi
1982	Pippin	Charlemagne	Mississippi
1982	Pirates of Penzance	Chorus	Mississippi
1982	Androcles and the Lion	Pantalone	Mississippi
1982	Chicago	Amos Hart	Mississippi
1982	Sussannah	Elder Hayes	Mississippi Opera Theatre
1981	A Funny Thing Happened on the way to the Forum	Senex	Mississippi
1981	Exaggerations	Doctor	Mississippi
1981	Fantastiks	El Gallo	A.C.T.
1981	Look Homeward Angel	Ben Gant	A.C.T.
1980	The Rainmaker	Noah Curry	A.C.T.
1980	Pajama Tops	Leonard	Calhoun County Chamber of Commerce (C.C.)
1980	Sondheim Celebration		Calhoun County (C.C.)
1980	Cactus Flower	Harvey	A.C.T.
1980	Sherlock Holmes	Moriarity	A.C.T.
1979	Man of LaMancha	Barber	A.C.T.
1979	Hanky Panky	Roger	Calhoun County (C.C.)
1978	Send Me No Flowers	Mr. Akins	A.C.T.
1977	The Time of Your Life	Arab	A.C.T.
1977	Kiss Me Kate	Chorus	A.C.T.

DIRECTING

1985	Runaways	Mercer Co. College
1984	Identity Crisis	Mercer Co. College
1984	Schubert's Last Serenade	Mercer Co. College
1984	The Patient	Mercer Co. College

RELATED TRAINING/EXPERIENCE

Singing (5 years applied voice training)
Dance (1 year training)
Choral Conducting
Cutting, draping, pattern drafting, construction
Apprentice to the Milwaukee Ballet Company and Milwaukee Repertory Company
Master Carpenter - Pennsylvania State University Festival Theatre

OTHER WORK EXPERIENCE

1973-1977 Division Manager
Sears Roebuck and Company
Anniston, AL

1977-1981 Investigator/Claims Representative
Department of Health and Human Services
Social Security Administration
Birmingham, AL and Anniston, AL

AWARDS AND HONORS

Phi Kappa Phi
Alpha Psi Omega
Who's Who Among Students in American Colleges and Universities
Best Supporting Actor - University of Mississippi 1983
National Association of Teachers of Singing - 1st place award - Student Auditions 1982 & 1983
Anniston Community Theatre Board of Directors 1980
Special Performance Award - Anniston Community Theatre 1978 & 1979
Best Cameo Performance - Anniston Community Theatre 1979
Best Musical Actor - Anniston Community Theatre 1978 & 1979
Graduated with Honors - Jacksonville State University 1975

References available upon request from:

Ms. Helen Kellum, Director of Undergraduate Studies
Department of Theatre Arts
University of Mississippi
University, MS 38677
(601) 232-5816 or (601) 232-7287

Dr. James Shollenberger, Acting Chairman
Department of Theatre Arts
University of Mississippi
University, MS 38677
(601) 232-5816

Appendix 5

LAURENCE G. CAPO

15 Whittier Avenue
Trenton, New Jersey 08618
Home (609) 394-3093
Work (609) 452-6124

Education

Ph. D. 'A.B.D.): University of Missouri, Columbia, Missouri

Major area of concentration: Theatre History and Performance
Minor areas of concentration: Romantic Literature and Art
Completion of course work and comprehensive examinations: Winter 1972
Title of Dissertation in progress: "Ronald Duncan: British Poet and Playwright"

M. A.: Central Michigan University, Mt. Pleasant, Michigan

Major area of concentration: Oral Interpretation of Literature
Minor area of concentration: English Literature
Completion of degree: Winter 1970
Title of thesis: "Only Dead People Aren't Hungry: The Life and Work of e. e. cummings" (a creative thesis; adapted material into performance)

B. A.: Central Michigan University, Mt. Pleasant, Michigan

Major areas of concentration: Speech Communication/Theatre and Art
Minor areas of concentration: Education and English Literature
Completion of degree: Winter 1969

Employment

1981-Present Director of Operations
McCarter Theatre Company, Princeton, New Jersey

Responsible for administrative direction of personnel and related services, liason to Princeton University, management of a $500,000.00 budget and a $50,000.00 concession income, supervise a staff of 80 employees and volunteers, manage three facilities. In addition, responsibilities include

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tour and company management for acting company and various guest artists, co-ordinate internship program and the development and running of a children's series.

1972-1981 Assistant Professor/Chairman of Fine Arts Department
Rider College, Lawrenceville, New Jersey

Responsible for Art, Music and Drama curriculum, a staff of ten faculty members and 50 student majors. Taught courses in Theatre History, Directing, Acting, Stage Makeup and various interrelated arts courses. Directed at least one play a year, and supervised budget and play selection.

References

Available upon request

BRUCE R. KAHLE
LIGHTING DESIGNER
719 Hopping Rd.
Belford, N.J. 07718
201-671-6765

EDUCATION

S.U.N.Y. @ Purchase, Purchase, N.Y.
121 Credits Completed
Lighting Design Major, William Mintzer, Mentor

Brookdale Community College, Lincroft, N.J.
A.A. in Speech/Theatre
Technical Theatre Major, Charles Miller, Mentor

DESIGN HISTORY

May 1984	Dorothy Pons Dance Concert, Brookdale Community College Dorothy Toland Pons, Artistic Director
Nov. 1983 May 1984	Resident Lighting Designer, Brookdale Community College, Lincroft, N.J. Shows include: Cinderella, Images of Mirrored Images, The Tempest, Bernstein!, 1984 Spring Dance Concert, Company.
March 1983	The Other Side Of The Swamp, The Actor's Playhouse, N.Y.C. Laurence Hardy-David Schmitt, Producers
March 1983	The Criminals, Purchase Lab Theatre, Purchase Ensemble Theatre, Producer
April 1983	Bye, Bye, Birdie, The Queens Center "Y", Alan Lipsky, Director
June 1982 - Aug. 1982	Rep Season at Stagedoor Manor, Loch Sheldrake, N.Y. Shows include: Merrily We Roll Along, Runaways, Mame, Fiddler on the Roof, The Wizard of Oz.
May 1982	West Side Story, King of Kings Church, Diane Grady, Producer
April 1982	Heartbreak House, S.U.N.Y. @ Purchase, Asst. Lighting Designer to Rob Zanfagna
June 1981 - Aug. 1981	Rep Season at Stagedoor Manor, Loch Sheldrake, N.Y. Shows include: Working, Pippin, Chicago, Guys and Dolls, J.C. Superstar, The Me Nobody Knows, Our Town, and more.
Jan. 1981	Godspell, Monmouth Arts Center, Asst. Lighting Designer to Paul Faloona
Aug. 1980	A Broadway Dance Concert, Monmouth Arts Center, Rosemary Bacon Boross, Producer

May 1980	J.C. Superstar, King of Kings Church, Diane Grady, Producer
April 1980	1980 Spring Dance Concert, Brookdale Community College, Asst. Lighting Designer to Charles Miller
March 1980	B.C.C. Showcase of Talent, Brookdale Community College Asst. Lighting Designer to Charles Miller
Sept. 1981 - Dec. 1983	New York, New York, Disability, The Price, Standing On My Knees, Educational Projects @S.U.N.Y. Purchase, William Mintzer, Mentor

RELATED QUALIFICATIONS

Teacher of Lighting Design and Electrics,
Experienced Master Electrician, Pyrotechnics
Technician, Disco and Dance Lighting Designer.

ADDITIONAL QUALIFICATIONS

Experienced Technical Director, Stage Manager,
Stage Carpenter and Scenic Designer
Seperate Resume Available Upon Request.

REFERENCES

Mrs. Maureen Cahill
Program Administrator
Brookdale Community College
Lincroft, N.J. 07738
201-842-1900, Ext. 521

Mr. Phillip Smith
Learning Center Chairman
Department of Theatre Arts
Brookdale Community College
Lincroft, N.J. 07738
201-842-1900, Ext. 526

Mr. Charles Miller
Theatre Mgr.
Somerset County College
P.O. Box 3300
Somerville, N.J. 08876
201-725-3420

Dr. Jason Teran
Managing Director, Stagedoor Manor
215 West 88th Street
New York, N.Y. 10024
212-873-9120

Appendix 7

NAME_____ _____ SCHOOL_____

SHOP_____ _____ GRADE_____

TECHNICAL THEATRE KNOWLEDGE AND INTEREST QUESTIONNAIRE

Carpentry

I. Fill In The Blanks

1. In contemporary theatre the most common type of stage is the__ _____, where the audience is on one side of a raised enclosed stage area and separated by a masking wall with a framed opening.

2. A carpenter in a union scenic shop must belong to the_____union.

3. The basic unit of framed scenery is called a_____ and is generally covered with some type of fabric.

4. A low-level platform which rolls on casters and can carry large scenic units is called a_____ _____.

5. Although taking cues from the stage manager, the _____ _____ is in charge of shifting, rigging, and the general condition of the scenery.

6. A framed brace used to hold scenery upright is called a _____

7. The area of the stage to the actor's left as he faces the audience is called _____ _____ _____.

8. The designer supplies scaled drawings of all scenic elements for a production. The detailed construction drawings showing the framing of each piece of scenery and indicating how each is assembled is called the _____ _____

9. To fill the needs of scenic construction, lumber must be lightweight, strong, straight and inexpensive. The best combination of weight and strength for scenic need is found in _____ _____ _____.

10. A weight-bearing platform used to raise the stage to various levels built as a hinged trestle structure that opens to support a top and folds flat when not in use is called a _____.

II. Indicate your interest in the following statements by circling a number from 1 to 10 on the scale below to indicate your feelings:

1 No interest
2
3
4 Moderate interest
5
6
7 Little interest
8
9
10 Extremely interested

11. I would like to see theatre scenery from behind stage to see how it is built.

1 2 3 4 5 6 7 8 9 10

12. I would like to know more about the theatrical carpenters' union.

1 2 3 4 5 6 7 8 9 10

13. I would be interested in finding out about the various career opportunities performing arts available to carpenters.

1 2 3 4 5 6 7 8 9 10

14. I would like to get some experience actually building scenery for a theatre production.

1 2 3 4 5 6 7 8 9 10

15. I would enjoy volunteering my carpentry abilities to a local theatre group during my spare time.

1 2 3 4 5 6 7 8 9 10

Appendix 8

NAME_____ SCHOOL_____

SHOP_____ GRADE_____

TECHNICAL THEATRE KNOWLEDGE AND INTEREST QUESTIONNAIRE

Cosmetology

1. What is the name of the union to which theatrical makeup artists belong?

_____

2. If you were a makeup artist living in New Jersey, list two professional theatre's which might hire you.

_____, _____

3. A Cosmetologist's goal is to make clients look more beautiful. What does the theatrical makeup artist do for his or her clients? List three goals.

a_____
b_____
c_____

4. What is the approximate salary for the following positions?
a. A makeup artist on Broadway $_____per week.
b. A makeup artist on television $_____per week.
c. A makeup artist on a film $_____ per week.

5. If you were interested in becoming a makeup artist, where would you go to get the best training?

_____

6. What is three dimensional makeup?

_____

7. List a famous theatrical, film or TV makeup artist.

_____

8. How many makeup artists are used on a typical film?

_____

9. Does a theatrical makeup artist deal with hair design as well as makeup? (yes or no)

_____

10. To whom is the theatrical makeup artist responsible?

_____

INDICATE YOUR INTEREST IN THE FOLLOWING STATEMENTS BY CIRCLING A NUMBER FROM 1 TO 10 ON THE SCALE BELOW TO INDICATE YOUR FEELINGS.

1 No interest
2
3
4 Moderate interest
5
6
7 Little interest
8
9
10 Extremely interestee

11. I would like to learn more about a career in theatrical makeup.
1 2 3 4 5 6 7 8 9 10

12. I would like to learn careers available in the arts for hair stylists.
1 2 3 4 5 6 7 8 9 10

13. I would be interested in a five day workshop that would give me a chance to try out some of the theatrical makeup and hairstyle techniques.
1 2 3 4 5 6 7 8 9 10

14. I am interested in plays and movies.
1 2 3 4 5 6 7 8 9 10

15. I am interested in hair styles and makeup style of the past.
1 2 3 4 5 6 7 8 9 10

Appendix 9

NAME_____ SCHOOL_____

SHOP_____ GRADE_____

TECHNICAL THEATRE KNOWLEDGE AND INTEREST QUESTIONNAIRE

Stage Lighting

I. Matching - Place the letter of the correct definition in column B with the corresponding term in column A

_____1. Ohm's Law	A. Apparatus to alter the flow of electric current, so as to cause a light to be more or less bright.
_____2. Leko	
_____3. Footcandle	
_____4. Dimmer	
_____5. Fresnel	B. The direction in which a lighting instrument is aimed, and adjustment of the size or shape of its beam.
_____6. Upstage	
_____7. Volt	
_____8. Downstage	
_____9. Stage Left	C. A lens recognized by its concentric rings. The spotlight designed to use this lens.
_____10. Stage Right	
_____11. Gel	
_____12. Lighting Plot	D. Used as a generic term for any ellipsoidal reflector spotlight.
_____13. Focus	
_____14. Lamp	
_____15. Gobo	E. Area of the stage to the actor's left as he faces the audience.
	F. The measurement of illumination.
	G. Area of the stage nearest to the audience.
	H. Area of the stage farthest from the audience.
	I. Term used to refer to color media for stage lighting.
	J. Scale drawing of the location of all lighting instruments in relation to the stage and scenic elements.
	K. The relationship of current, electric potential, and resistance in a circuit. It may be expressed by the equation: $I=\frac{E}{R}$
	L. The difference in electrical potential between two points in a circuit.
	M. The area of the stage to the audience's left.
	N. Correct theatrical terminology for a light bulb.
	O. A metal cut-out used with a spotlight to obtain a patterned beam.

II. Fill in the Blanks

16. The first Broadway show to utilize a computerized control console to operate stage lighting was_____.

17. The primary colors of light are_____, _____, and_____.

18. The Master Electrician of a Broadway show must belong to the _____ union.

19. The Master Electrician at a university theatre generally makes at least $_____ per year.

20. A dimmer with a 2.4 KW capacity could control up to four _____watt lighting instruments.

III. Indicate your interest in the following statements by circling a number from 1 to 10 on the scale below to indicate your feelings.

1 No interest
2
3
4 Moderate interest
5
6
7 Little interest
8
9
10 Extremely interested

21. I would like to learn more about a career in theatrical stage lighting.
1 2 3 4 5 6 7 8 9 10

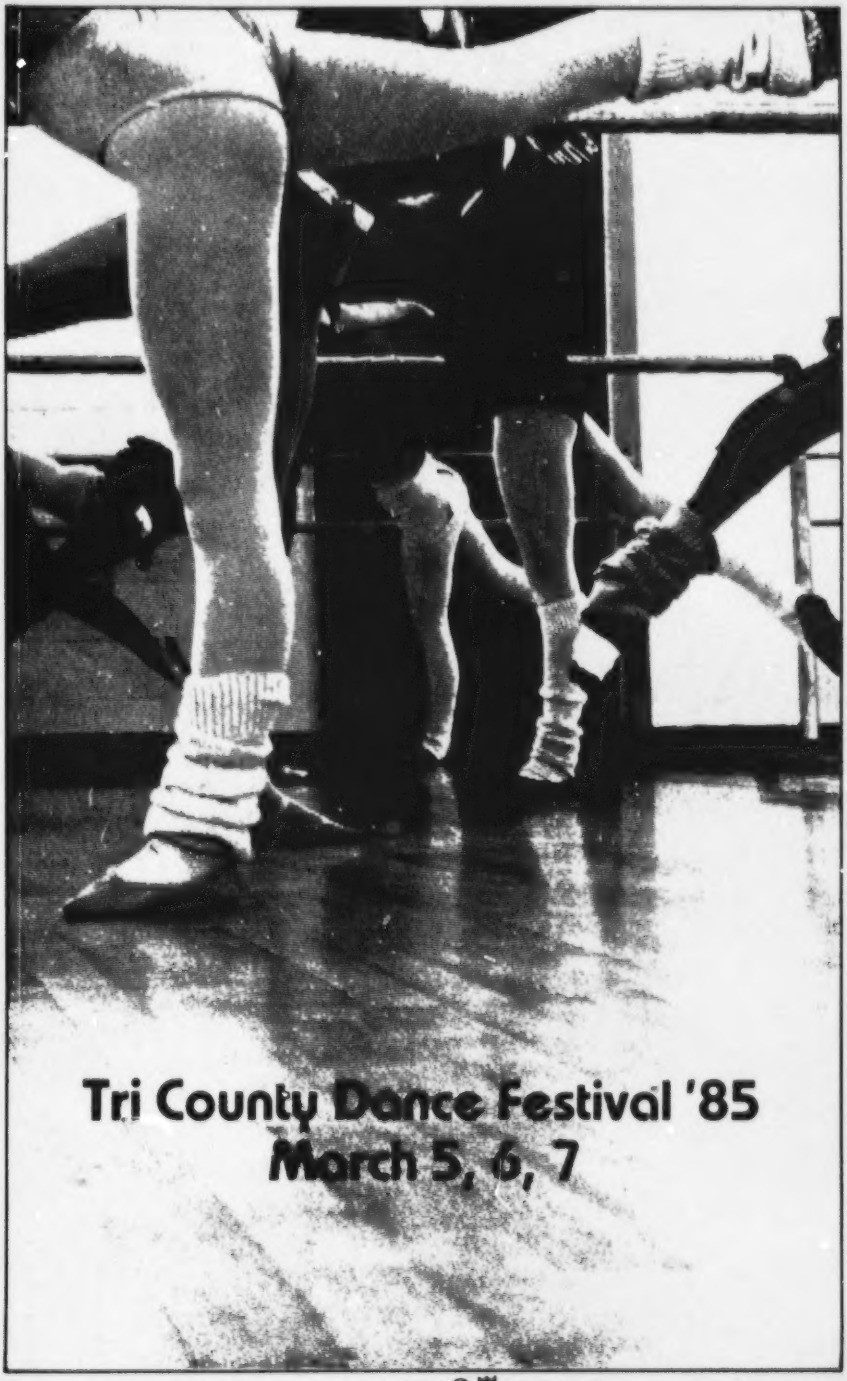
22. I would enjoy working with a lighting designer on a theatre production or dance performance.
1 2 3 4 5 6 7 8 9 10

23. I would enjoy touring with a rock band tour as a lighting technician.
1 2 3 4 5 6 7 8 9 10

24. I would like being involved with people in theatre and other areas of performing arts.
1 2 3 4 5 6 7 8 9 10

25. I would enjoy using my skills to assist local community theatres during my leisure time.
1 2 3 4 5 6 7 8 9 10

Appendix 10



Tri-County Dance, 1985

Three Brahms Waltzes

Choreography by Isadora Duncan
Music by Brahms

Isadora Duncan was a pioneer of modern dance. No American artist continues to inspire more curiosity and interest throughout the world than this famous dancer and choreographer born in San Francisco over a century ago. Today much of the preservation of Duncan dance is in the hands of Hortense Kooluris who studied and performed with Isadora's direct dance descendent, Irma Duncan. Tonight's performance of the Three Brahms Waltzes is a result of her master class work with the students at Performing Arts. Thank you, Hortense, for bringing Isadora to us.

PA at SCVTHS Dancer: Dana Pedalino

Imagen En Verde

Choreography by Lori DeShaw
Music by Kraftwerk

Unfolding *Transition* *Emeralda*

RBRHS Dancers: Gayle Gerding, Susan Kunycky, Tracey Low, Melissa McLaughlin Tamme Manganelli, Melissa Mansuy, Tara Perrone, Karen Smith, Alexandra Radamski

Rock It

Choreography by Lisa Jaroni
Music by Herbie Hancock

MCSPA Dancers: Jennifer Andres, Robin Ellery, Mary Frein, Tricia Hendricks, Jackie Harris Cindy Paxton, Gina Tiberi, Robin Thompson, Eden Wexler Linda Zelly, Susan Zima, Keri Zoumas

Spacelab* **Choreography by Gwenn DeCicco, Sharon Padgett, Dana Pedalino, Lynda Zaikine**
Music by Jean-Michel Jarre
Costumes by Sharon Padgett & Lynda Zaikine

Outer space *Inner space* *Performance space*

PA at SCVTHS Dancers: Gwenn DeCicco, Monique Eps, Anderea Langdon, Sharon Padgett Dana Pedalino, Rosa Todarello, Lynda Zaikine

Waterfall

Choreography by Geraldine Borrelli Shea
Music by Tangerine Dream

MCSPA Dancers: Tony Booker, Robin Ellery, Tricia Hendricks, Cindy Paxton Robin Thompson, Gina Tiberi, Susan Zima

INTERMISSION

Stepping Out

Choreography by Peentz Dubbie
Music by Bobby McFarrin

This dance is a structured improvisation based on a choreographed movement phrase. Throughout the piece dancers make spontaneous decisions as to their entrances, exits, and use of time within the given theme.

PA at SCVTHS Dancers: Donna Abrams, Lori Autorino, Doreen Ayala, Audra Baker, Ava Brody, Arlivia Carman, Cathy Carver, Audrey Cohen, Ismarie Davies, Gwenn DeCicco Terri Duncan, Monique Epps, Kellyann Feehan, Kimberly Gillenwaters Melissa Jakubek, Kendra Kelderling

Hats

Choreography by Lori DeShaw
Music by Joe Cocker

RBRHS Dancers: Gayle Gerding, Tracey Low, Tamme Manganelli, Melissa Mansuy Tara Perrone, Alexandria Radamski, Karen Smith

Sneakers

Choreography by Geraldine Borrelli Shea
Music by Telemann

MCSPA Dancers: Jennifer Andres, Jodi Kaplan, Gina Tiberi

Essence

Choreography by Constance Miller
Music by Vivaldi (Concerto Number 98)

RBRHS Dancers: Tracey Low, Tamme Manganelli, Tara Perrone

*Tracks**

Choreography by Jennifer Krasnansky
Music by The Eurythmics

Dependency is becoming a way of life. Dependency is a way of life. Dependency is the way of life. Dependency; but on what?

PA at SCVTHS Dancers: Doreen Ayala, Audra Baker, Kelly Feehan, Kendra Kelderling Melissa Jakubek, Jennifer Krasnansky, Linda Semenick

** SPACELAB and TRACKS are student choreographed pieces selected from Performing Arts at Somerset County Vocational and Technical High School's Four Days of Dance and Drama, presented earlier in the year. Second year Dance Shop students, as a major graduation requirement, must put together and use what they have learned to produce an entire concert; thus, reinforcing PA's philosophy that dance is not merely dancing, but a complete theatrical experience including music, lights, costumes and sets.*

Participating Schools

Performing Arts at Somerset County Vocational and Technical High School (PA at SCVTHS) offers a career oriented curriculum in dance, drama and technical theater. Each shop meets five days per week for three periods. This block of time allows for in-depth exploration of each student's major area. Regular classroom activities are augmented with field trips, artist-in-residence and master classes. The program is open to all Somerset County students through an audition process. Students attend free of charge, on a shared-time basis while continuing their academic studies at their home schools. For additional information, contact local high school guidance offices or Michelle Mathesius, Performing Arts Coordinator at (201) 526-8900.

Somerset County Vocational-Technical High School Administration
George F. Meyer, Superintendent of Schools
Richard S. Messner, Director of Administrative Services
David T. D'Alonzo, Principal

The Performing Arts Program at Red Bank Regional High School (RBRHS) offers a comprehensive, career-oriented curriculum in dance, drama, television production and creative writing. Each course meets five days a week for three periods. This 120 minute block of time allows for in-depth exploration of each student's major area. Classroom activities are augmented with field trips, guest artists, master classes and special programs. The program is open to all Monmouth County students who are accepted and receive home Board of Education approval for attendance. For additional information contact local high school guidance offices or Midge Guerrera, Director of the Performing Arts Program at (201) 842-8000, ext. 244.

Red Bank Regional High School Administration
Dr. Donald D. Warner, Superintendent of Schools
Dr. Robert M. Nogueira, Principal

The Mercer County School of Performing Arts (MCSPA), located on the West Windsor Campus of Mercer County Community College, provides a unique educational experience for 11th and 12th grade high school students who are seeking careers in the arts. Students in dance, drama, television production and technical theater are accepted into the school subject to the successful completion of audition, interview and other entrance requirements. The students attend the Performing Arts School five days a week during either the morning or afternoon session and spend the remaining half day in their home school. Tuition and transportation are free to Mercer County residents. For further information contact Mr. Ernest T. Brahm, Coordinator/Supervisor, Mercer County School of Performing Arts, (609) 586-3550.

Mercer County Vocational-Technical Schools Administration
Dr. Elric A. Cicchetti, Superintendent of Schools

Vo-tech students gain behind-the-scenes experience

Theater professionals help teach lighting, stage design, makeup

By STEPHEN REDSHAW

Electronics, cosmetology and carpentry may seem far removed from the glitter and glamor of the theater.

But a new program under way at the Somerset County Vocational and Technical High School and two Mercer County schools is showing students how they can use their vocational skills to find jobs as theater technicians.

Known as the Technical Theater Project, the program is funded through a $25,000 grant from the state Department of Education. It will be taught at the Somerset school and Mercer County's Assumpink and Sypek vocational centers.

"The main idea behind the project is to bring an awareness to vocational students of alternative careers they may never have thought of," said Michelle Mathesius, a co-administrator of the program.

The project will introduce carpentry students to the problems of stage design, while cosmetology majors will see how their skills could help launch a career in makeup.

In the first section of the project, which was completed last week, electronics students were given a backstage look at the skills needed to become stage lighting technicians.

Joe Battista, a 17-year-old electrical construction major from Trenton, said the program has been a "good learning experience," but added he would still prefer to work as an electical contractor.

"At least I got the chance to check it out," he said, "to see what it takes to light a concert. Now I know."

Before applying for the grant, Mathesius and Ernest Brahm, the project administrator for Mercer County, contacted colleges with programs similar to the Technical Theater Project.

"Everyone we contacted said there was a wide-open demand for people with the expertise to form a theatrical support system," Mathesius said, noting one North Carolina school boasted of a 100 percent placement rate for its theatrical technicians.

In the first phase of the Somerset-Mercer program, students attend a two-day series of orientation seminars during which theater professionals describe their jobs.

Gene Ericson, the program coordinator, said issues such as salaries, job availability, job security and the influence of unions on the theatrical trades are discussed during the initial sessions.

"The opening sessions are open to anyone who shows an interest—usually a total of about 80 to 100 students between the various schools," Ericson said.

Theater professionals who will be lending their expertise to the project include Laurence Capo, director of operations at McCarter Theater in Princeton; Bill Hoover, a theater designer and faculty member at Mercer County Community College, and Bruce Kahl, an independent lighting designer.

The second phase of the program includes hands-on experience, with a select group of students working on special theatrical projects under the supervision of the theater professionals.

Last week, six Somerset Vo-Tech electricians participating in the program were called upon to provide the lighting for a dance concert at the school, while another eight students provided the stage lighting for a production at the Kelsey Theatre in Mercer County.

"I've really learned a lot from being able to do the actual lighting," said Fred Magee, 18, of Leonia. "You can read about this type of stuff all day, but you've got to come down here and do it to understand all the little problems.

"I also learned that I like to work with people," he added. "Most electricians don't get to do a lot of work with other people, but teamwork is an important part of something like this. I like that."

Ericson said he was hopeful funding for the program would continue next year, adding that a "natural expansion" of the project would be "technical theater workshops" that eventually would enable vocational students to major in such fields as scene design or stage lighting technology.

"The idea is not to change the students' career thinking, but simply to broaden their knowledge of the opportunities available," he said. "Even if a student is not interested right now, in the long run it's always to their advantage to be exposed to alternate careers."

Photo by Steve Amarasekera

Joe Battista and Vic Cross, both of Trenton, work on stage lighting at Mercer County College's Technical Theater Project

Cappy Dick lists winners

Winners of Bear Clutch Pins offered as the local prizes in Cappy Dick's famous-stories puzzle contest published in the comic section of the Feb. 17 edition of The Sunday Star-Ledger are:

Troy Stewart, 12, 67 S. Munn Ave., Newark; Subk Robinson, 11, 62 Milford Ave., Newark; Beth Petriello, 9, 81 Liberty St., Bloomfield; Michele Marabello, 11, 1039 Buxton Rd., Bridgewater; Shakirah Cruz, 7, 125 Prospect St., East Orange; Amir James, 7, 145 Belmont Ave., Jersey City; Chelsea Binns, 10, 9 Sunnyside Lane, Newfoundland; Sharon Leis, 7, 122 Runyon, Piscataway; Joanne Barcenilla, 9, 40 Wadsworth St., Wallington, and Cindy Golabek, 13, Marcell Lake Estates, Star Rt. Box 367-0, Dingmans Ferry, Pa.

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PERFORMING ARTS

AT

SOMERSET COUNTY VOCATIONAL AND TECHNICAL HIGH SCHOOL

FOR IMMEDIATE RELEASE: February 26, 1985 Contact: Michelle Mathesius
201-526-8900

The Somerset County Vocational-Technical High School and Mercer County Area Vocational Schools are joint recipients of a grant from the New Jersey Department of Education, Division of Vocational Education. The grant is entitled "Technical Theatre Project" and will give vocational students an awareness of their marketability as theatre technicians based on their vocational training. The project will involve Mercer County's Assumpink and Sypek Vocational Centers, as well as the Somerset school.

The vocational areas of carpentry, cosmetology and electronics will be introduced to the theatrical areas of scene design, makeup and stage lighting, respectively. In the initial training phase, students will attend orientation/information sessions. A second phase of the project will be offered to students who express an interest in job opportunities pertaining to their related fields. For these students a hands-on theatre experience will be provided under the supervision of local professionals.

The three professionals who will assist the project are Laurence Capo, Bill Hoover and Bruce Kahle. Mr. Capo is McCarter Theatre's Director of Operations and makeup designer for their recent production of Faustus in Hell. Mr. Bill Hoover is the theatre designer and on the faculty at Mercer County Community College and most recently designed Romeo and Juliet and Company. Bruce Kahle is an independent lighting designer with experience ranging from various regional theatre and dance companies to off-Broadway. Coordinator of the project is Gene Ericson. Mr. Ericson is a free-lance theatre designer with an M.F.A. in Design, who recently moved to New Jersey and has designed for a wide range of theatres in the southeast.

Michelle Mathesius, Coordinator, Performing Arts at Somerset County Vocational-Technical High School, and Ernest T. Brahm, Coordinator/Supervisor, Mercer County School of Performing Arts, will act as co-administrators of the project. Mr. George Meyer, Superintendent, Somerset County Vocational Schools, and Dr. Elric Cicchetti, Superintendent, Mercer County Area Vocational Schools, joined in bringing the two vocational schools, both of which provide performing arts programs, together in the Technical Theatre Project.

43 For further information contact Michelle Mathesius at 526-8900 or Ernest Brahm at 609-586-3550.

SOMERSET COUNTY VOCATIONAL AND TECHNICAL SCHOOLS

The Somerset County Vocational and Technical High School and Mercer County Area Vocational Schools are joint recipients of a grant from the New Jersey Department of Education, Division of Vocational Education. The grant is entitled "Technical Theatre Project" and will give vocational students an awareness of their marketability as theatre technicians based on their vocational training. The project will involve Mercer County's Assumpink and Sypek Vocational Centers, as well as the Somerset school.

The vocational areas of carpentry, cosmetology and electronics will be introduced to the theatrical areas of scene design, makeup and stage lighting, respectively. In the initial training phase, students will attend orientation/information sessions. A second phase of the project will be offered to students who express an interest in job opportunities pertaining to their related fields. For these students a hands-on theatre experience will be provided under the supervision of local professionals.

The three professionals who will assist the project are Laurence Capo, Bill Hoover and Bruce Kahle. Mr. Capo is McCarter Theatre's Director of Operations and makeup designer for their recent production of Faustus in Hell. Mr. Bill Hoover is the theatre designer and on the faculty at Mercer County Community College and most recently designed Romeo and Juliet and Company. Bruce Kahle is an independent lighting designer with experience ranging from various regional theatre and dance companies to off-Broadway. Coordinator of the project is Gene Ericson. Mr. Ericson is a free-lance theatre designer with an M.F.A. in Design, who recently moved to New Jersey and has designed for a wide range of theatres in the Southeast.

Mr. George Meyer, Superintendent, Somerset County Vocational Schools, and Dr. Elric Ciccheti, Superintendent, Mercer County Area Vocational Schools, worked jointly to bring the Technical Theatre Project to their two county's schools. Michelle Mathesius of the Somerset School and Ernest Brahm of Mercer will act as co-administrators of the project.

For further information contact Michelle Mathesius at 201-526-8900 or Ernest Brahm at 609-586-3550.

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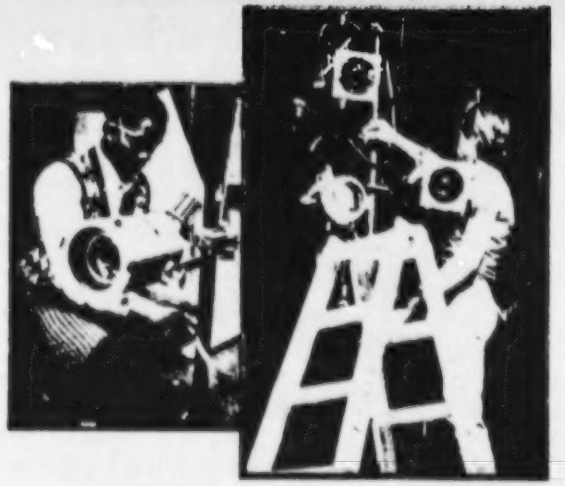
TECHNICAL THEATRE PROJECT



LIGHTING DESIGN

The practical aspects of designing and setting lights were the focus of workshops presented for electronics and electrical students by Theatre Lighting Designer, Bruce Kahle. Discussions and practical hands-on experiences dealt with adaptations of electronic and electrical practices in the theatre setting and the relationships of students' technical training with the work and career of the theatre lighting technician.

THEATRE MAKE-UP

Theatre make-up requires skill, patience, and a thorough knowledge of facial structure, light and shadow, presenting hairdressing and cosmetology students special challenges. Make-up Designer, Larry Capo took students through the process using some students as models and others as practicing make-up artists, showing them new ways to apply their skills.

SET DESIGN AND CONSTRUCTION

Carpentry shops served as working laboratories for lectures and demonstrations by professional Designer, Bill Hoover, on ways to adapt conventional construction techniques to theatre settings. With design elevations, renderings, sketches, and special materials, students were taken through the theatre design and construction process. Discussions ranged from theatre-specific technical practices to the job market and career opportunities.

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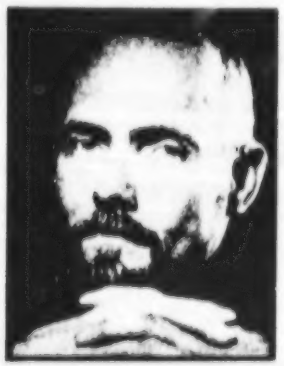
TECHNICAL THEATRE PROJECT

During the 1984/85 school year, the Somerset County Vocational and Technical High School and Mercer County area vocational schools were the joint recipients of a grant from the New Jersey Department of Education, Division of Vocational Education. The "Technical Theatre Project" was intended to reach vocational students and give them an awareness of their marketability as theatre technicians, based on their vocational training. The program was limited to the vocational areas of carpentry, cosmetology and the electrical trades. Professionals in the theatrical areas of Scenic Design and Construction, Theatre Make-up, and Lighting Design were employed to work with students and teachers integrating the artistic and technical aspects of theatre with the technical and academic curriculum of the schools. Workshops, demonstrations, lectures and performances were scheduled to produce an awareness of, and an excitement for, the value of the arts and the role that they can play in the total education of the technical high school student.

This bringing together of professional theatre personnel with students and teachers from the vocational technical schools to examine ways that theatre and its related art forms can serve the technical curriculum, has expanded the awareness of how technical school resources can be applied in new ways to theatre and potential careers.

PROJECT COORDINATOR



Gene Ericson

Technical Theatre Project Coordinator, Mr. Ericson received his MFA in Theatre Design and Technology from the University of Mississippi. As a free-lance designer he has been an active scenic, lighting, and costume designer in the southeast and served as Vice Chairman of the Professional Division of the Georgia Theatre Conference. Since arriving in New Jersey, he has designed the lighting for Trenton Theatre Guild's Windows, The Mill Hill Dance Festival, and is the resident designer for Stage One Productions.

STAGE MAKE-UP

Laurence G. Capo

Stage Make-up Instructor, Mr. Capo is a Ph. D. candidate from the University of Missouri in the field of theatre history and performance and is presently Director of Operations for the McCarter Theatre in Princeton, N.J.

SCENIC DESIGN AND CONSTRUCTION

William B. Hoover

Scenic Design and Construction Instructor, Mr. Hoover, received his MFA in Theatre Design and Musical Theatre Performance from the University of Mississippi. He is currently the theatre designer and technical director on the faculty at Mercer County Community College.

LIGHTING DESIGN

Bruce R. Kahle

Lighting Design Instructor, Mr. Kahle is an independent lighting designer from Belford, N.J. with an A.A. in Speech/Theatre from Brookdale Community College.

For further information on the project, or to contact anyone involved, please call Michelle Mathesius, Somerset County Vocational and Technical School, 1-201-526-8900, or Ernest Brahm, Mercer County Vocational – Technical School, 1-609-586-5144.

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Dr. Elric Cicchetti

Dr. Cicchetti is Superintendent of the Merce County Vocational–Technical Schools. Prior to th position, Dr. Cicchetti has served as Principal of th Assunpink Vocational–Technical Center during th period 1972 through 1977. He has a B.S. degree i education from Rider College, an M.A. degree fror Temple University, and a doctorate in vocation education from Rutgers University.

During his 23 years in education, Dr. Cicchetti ha served as a vocational high school teacher i Hamilton Township and assistant professor c education at Trenton State College. He has bee involved in many local, state and national activitie and projects.

George F. Meyer, Jr.

Mr. Meyer is Superintendent of the Somerse County Vocational and Technical Schools. He ha served as Chairman of the National Advisory Coun cil on Career Education, U.S. Office of Educatior Department of Health, Education & Welfare; Vice Chairman of the National Advisory Council for th Center for Research in Vocational Education; con sultant for the Bureau of Adult & Occupationa Education, U.S. Office of Education, and is presentl serving on the state coordinating council for th federal Job Training Partnership Act (JTPA), i addition to being a member of the New Jerse Advisory Council for Adult, Continuing, Communit Education.